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ARNOLD QUITS

San Francisco Art Institute

EYE

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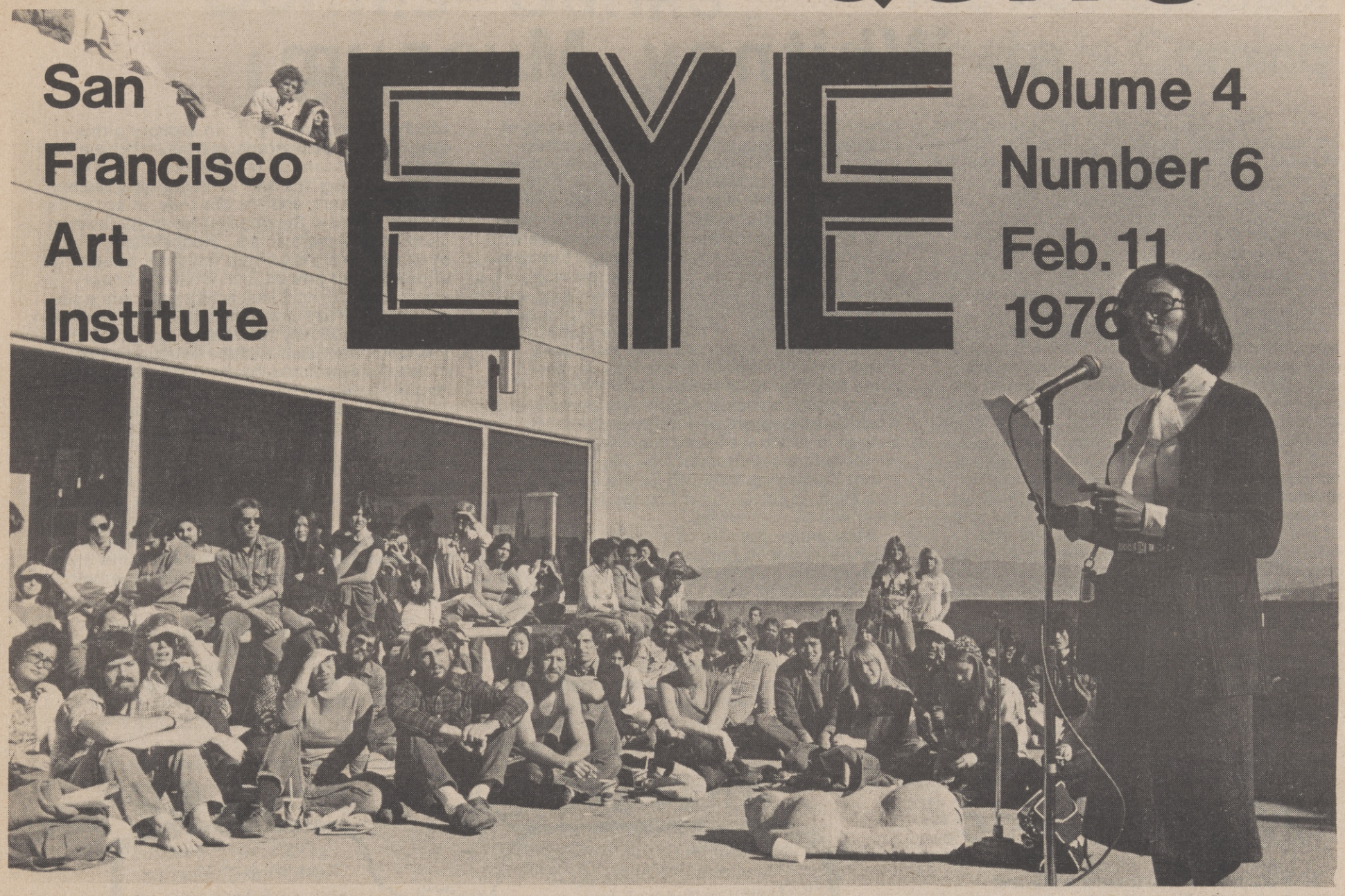


Photo by Petrick

Cissie Swig reads Board of Trustees press release to January 20 student rally.

The Action

In 1973 Ted Eliot announced his plans to resign as Executive Director of the San Francisco Art Institute. A search committee was formed to find a replacement, but prior to this committee's formation, the By-Laws of the Institute were re-written (in 1973) and many significant changes were made in the structural governance of the Art Institute.

The title of Executive Director was changed to President, and the title of Director of the College was changed to Dean. Formerly the Executive Director concerned himself with Development and the raising of funds, and the Director of the College concerned himself with running the college. The significance in changing these titles is that a President has authority over all the above-mentioned areas.

The search committee was therefore formed to find a person to fill the role of a newly-created position. An interpretation of this could be that the committee was given the job of finding a strong leader. The search committee received various applications and from these selected Arnold Herstand. Arnold began his Presidency in September of 1974.

The presentation of a President by the Board was accompanied with the idea of a need for a strong leader and a fundraiser. During the first year under the leadership of a President, many questions began to emerge, especially in the minds of students and faculty as to the definitions of roles, specifically the role of the administration versus the role of the committee system. The year culminated with the Student Senate presenting a question to the Board on this very issue.

The specifics were that in June of 1974 the newly-appointed Dean of the College restructured the Department of Student Affairs, eliminating the office of Dean of Students. The argument presented by the student trustees was that this was a structural policy change and not an administrative change which therefore came under the purview of the committee system as represented by the College Committee. This had not been done and therefore the students further argued that the By-Laws had not been adhered to. The question raised was not

cont'd. on back page

The Decision

The Ad Hoc Committee was formed at the December Board meeting to investigate the issues raised by the student, faculty, and staff petitions. It was comprised of eight members of the board. The Committee met all during vacation and compiled over 1,000 pages of testimony from members of the Art Institute Family.

—D.G.

Ad Hoc Committee Report

January 20, 1976

With respect to the specific charges raised by the Students, the Committee has reviewed each in detail, and we believe that they do not constitute a breach of faith, promise, or contract, nor a breach of the By-Laws of the Institute with respect to the responsibilities and duties of the President.

With respect to No. 2, whether the policies of the President and the needs of the Institute constitute a match, the Committee concurs with Mr. Herstand's decision that his resignation is in the best interests of the Institute.

The Committee does not believe that a major reworking of the By-Laws or a reconstitution of the Governance Committee as recommended by the Student Petition is necessary at this time.

Before a new President and/or Director of the Institute is engaged, it is, however, very important that we better define and state the goals of the Institute and the manner by which the Institute infrastructure should function.

From the testimony presented, *there is a consistency of statement as to the nature, goals, and environment that the elements of the Institute desire, including a high degree of self-determination.* An editing of the testimony could form the basis for this self-study.

Minority View: The By-Laws of the San Francisco Art Institute should be re-examined in reference to structure--in particular, the nature and balance of representation on the Board of Trustees as relates to Special and General Trustees. There is not a consistency of statement as to the nature, goals, and environment that the Institute desires in the sense of appropriate representation of these views.

The Agreement

As we understand the agreement made wit, Arnold Herstand severing his connection with SFAI, he is to continue in his present position until June 30, 1976, with certain qualifications. He will have assignments directed by the Chairperson of the Board, but this will not involve his representing the SFAI in fundraising or any other major functions. It is also understood that he will not come on campus, as his presence is not desired by students, faculty or staff.

The financial terms are that he will be paid his "present salary of $35,000 per year through June 30, 1977, together with regular employee benefits through December 31, 1976." However, "if at any time subsequent to June 30, 1976 and prior to June 30, 1977" he earns more than $1500 per month from any other source, that will be deducted from his monthly payments. In exchange for this money, Arnold agrees to "take no action which is contrary to the best interests of the Institute or its members." And that he will "release the Institute, its members, officers, employees, faculty, students, and trustees from any liability." We can interpret this to mean that he will not sue any of the just mentioned groups "on account of any matters" relating to his employment and resignation as President of the Institute, and that no one working for the Institute need fear for their jobs as a result. We certainly believe that any employee of the Institute who is terminated before June 30, 1977, should receive the same type of package as Arnold Herstand received, i.e., 6 month's notice of termination with one year's salary following termination. We feel this is the only fair and equitable way to prevent any reprisals to Institute employees.

These are the terms of the agreement between Herstand and the Board of Trustees. The financial terms were a way of avoiding lengthy court procedures that would have cost even more. But we as students, as supplying 70% of the school's revenue, must wonder where the money that is paying him off is coming from. We feel, since we had no say in the hiring of him to begin with, that the money we pay the school should not be used for this purpose, and that the Board of Trustees will recognize this fact and raise this money in some other way, not drawing on important money within the Institute.

Artists protest Rockefeller show at Whitney Museum

Saturday, January 3, artists and other art workers began an action against the Whitney Museum of American Art. The protest was precipitated by the intention of the Whitney to show, as part of our Bicentennial celebration, *Three Centuries of American Art* drawn entirely from the Mr. and Mrs. John D. Rockefeller III collection. Artists Meeting for Cultural Change issued the call to the art community to protest and it coordinated the picketing and leafleting.

Artists Meeting for Cultural Change is a newly formed group of New York artists and othr art workers who, at present, are meeting every Sunday evening at Artists' Space to discuss the need for social change and the roleof art and the artist in that change. Artists Meeting for Cultural Change is a very diverse coalition of groups and individuals; with opinions ranging from the need for the reform of the museum and gallery structure to the need for a radical restructuring of society and the role of the artist within it. The group includes veterans of the struggles with the major museums in New York for adequate representation of Blacks and women; and artists who worked against the war in Vietnam.

We of Artists Meeting for Cultural Change have no illusions that the Whitney has a corner on the misuse of art and artists or that it is the sole museum to align itself with money and power rather than with artists and the mass of people. There is a history of artists' protesting through the sixties and many more indignities which should have been protested. The acceptance by the Metropolitan Museum of the Lehman Collection with the requirement that it be housed in a marble monument to wealth and power has been a recent, flagrant example of the misuse of art by the acquisitive rich. The acceptance of the Hershhorn building and collection by the Smithsonian Institution and the transformation of the Pasadena Art Museum into the Norton Simon Museum are others. These few examples illustrate why we have come together again to voice our dissent against cultural manipulation. We see the art world as a symptom of a larger problem; it is an area in which we have expertise and to which we can address with authority. As travesties prsent themselves they will be discussed by Artists Meeting for Cultural Change and some of them will be confronted.

Meanwhile, the idea of showing the Rockefeller collection as part of the Bicentennial celebration is an offense to the art community and to society at large. The Rockefeller Family is using culture as a veneer of respectability to mask its criminal use of wealth and power for global domination.

John D. Rockefeller and his advisor are selecting the show and writing the catalogue which will accompany it. In accepting this deal, Thomas Armstrong and his staff have abdicated their curatorial responsibility. Rockefeller is writing his own version of the history of American art; and the Whitney, in accepting it, gives his view the imprimatur of the leading museum of American art. Rockefeller's history of American art is written from the perspective of money and power. It is a narrow history which includes no Black artists and only a single woman artist--a woman who, in conversation, Armstrong quaintly referred to as "Mrs. Eakins" The collection itself and the selection to be shown disregards much recent scholarship in favor of a narrow, collector's view.

By being shown in the Whitney this narrowly drawn private collection appropriates to itself concepts of "true history" and "aesthetic quality." It advances and legitimizes the social and aesthetic ideals of a privileged and powerful minority. The show would be, as Armstrong described it, "an acknowledgement of patronage and collecting." Rockefeller at the Whitney does not represent the spirit of our American Revolution. We demand that this show be cancelled.

Artists Meeting for Cultural Change
P. O. Box 551
Canal Street Station
New York, New York 10013

New Third World Assoc.

With a commitment toward unity and perseverance, the Third World students at the Art Institute came together for the first time since both the Tuition Waiver and Urban Arts programs here were terminated by past president Arnold Herstand.

The previous association had focused *itself on the Scholarship Program, said Melvin* Garret, past president of the association, but the morale and participation of students who themselves had received those scholarships was low.

It was decided in principle to extend the role of the association to include involvement with Third World artists who work in various communities; procurement of more shows and exhibitions in both the Diego Rivera and Emanuel Walter galleries at the Art Institute; the recruitment of more Third World faculty who can tender to the specific needs of Third World students and the inclusion of more Third World content in course curricula, such as the film history course.

A provisional committee was elected to investigate the records of the previous association and to re-establish contact with the various community groups where students from the Art Institute were involved.

This committee was also changed to investigate the Scholarship Program at the institute and make recommendations as to a recruitment drive for more Third World students to attend the institute.

Among the goals of the new association will be the involvement of more non-Third World students into the running of the organization, and some liaison with the Student Senate and if possible, the Board of Trustees.

The next meeting of the Third World Association will be announced. All are invited.

The SFA Eye is a student newspaper at the San Francisco Art Institute, and is published as often as possible and paid for by student tuition. The Eye has used up its budget for this year and this issue is being paid for by contributions from students, faculty and staff. All typos are intended. Our staff isperfeck. Editor, Howard Petrick.



Dennis Banks Legal Fund

To: Administration, Faculty and Students

From: Israel Alcantar

Subject: THE DENNIS BANKS BI-CENTENNIAL LEGAL OFFENSE COALITION

The struggles native americans confront are not only those that have been conveniently tucked away into past american indian history. The struggles have been perpetual in this our country's 200th anniversary and the american indian still must struggle for equality in his native home lands.

Dennis Banks, one of the co-founders of the American Indian Movement, is today jailed and in custody of the government for being one of many american indians whom have cried out for the justice of all native north americans. The bail for Dennis Banks has been set for 100,000 dollars.

The Dennis Banks Bi-centennial Legal Offense Coalition is seeking funds to establish bail for such a man whom all american indians believe in, respect, and support. As one of the only two native american students at the San Francisco Art Institute, I am asking for your support and sympathy towards this issue.

There will be a collection box in the student store and at the Haven to receive any contribu - tion you may feel to give.

I most sincerely give my thanks for your interest and support.

Israel Alcantar

The Dennis Banks Bi-centennial Legal Offense Coalition
P O Box 601
Oakland, California 94604
(415) 835-5644

January 24, 1976

For Release Thru My Attorneys
For Press Publication

I am a Chippewa man, born on an Indian reservation. The arrest of myself by government agents, again is a pattern that was established throughout the decades of Indian-White relations. It comes at a time when my wife Kamook is also in prison -- giving birth to my 15th child -- and at a time in history when the U. S. is on the eve of its 200th Anniversary. 200 years of arresting Indians who have cried out for justice and an end to atrocities being commited on every reservation in this country.

Every lawman should live on the reservation and perhaps they would begin a campaign against those who have caused the misery that prevails daily in Indian homes.

The 'First People' such as myself are born running, running for a better way of life, an even chance, and that is the real crime in this country; Indian people in virtual exile from our homelands.

Should I die in prison, White america should be ashamed of, 'at least', not moving to correct that policy.

If White america should think of beginning another 200 years, it should begin by setting those free, those people who have gave the most, instead of embarking on a plan to jail us.

I was born an Indian and even the threat of spending my entire life in jail and chained, I will not submit my ways and beliefs to be somebody else. I am proud of being an Indian. I will die with that pride.

NOW-A-CUMIG
(Dennis J. Banks)

For more information contact:
NATIVE AMERICAN SOLIDARITY COMMITTEE 647-6196

The Accreditation Team is Cominq

This Thursday and Friday, February 12 & 13, the Accreditation Team from the Western Association of Schools & Colleges will be visiting the school. They will evaluate the school and then make a report which will determine whether or not we will continue to be an accredited school in the eyes of the association.

Since we have all been hearing abut the importance of accreditation, it is in our interests as students to convey to the team what we like and dislike about the school. This will provide them with a rounded view of what the SFAI is about.

On Thursday morning, the team will meet with the faculty, Dean of the College, and Department Chairpeople. From 10 a.m. until 3:30, they will be visiting different parts of the college. At 3:30 they will meet with the student body. PLEASE NOTE THE FOLLOWING MEETINGS:

Group A: All students majoring in Photography and film will meet with 2 members of the team in the Conference Room.

Group B: All students majoring in painting printmaking and sculpture will meet with 2 members of the team in the auditorium.

We would like to encourage all students to attend these meetings and have a direct voice in the evaluation of the school.

Following the meeting with the student body, the whole team will meet with the Student Senate in the conference room. (This, as all student senate meetings, is open to anyone who would like to attend.)

On Friday, Feb. 14, the team will be at the school from 9 a.m. to 6 p.m. and will carry out their duties throughout the school.

We as students can play an important role in explaining to the accreditation team why we think the Art Institute is a fine studio school. The time and effort that was spent last semester fighting to keep it that way can now be well rewarded by explaining ourselves to the team when they visit our studios and classes this Thursday and Friday.

Rip-offs

Recently, there have been a number of factors that have deterred artists at SFAI in the production of their artwork. One of these factors is that thieves are ripping off our work right from under our noses.

On friday, January 17th 3 photographs by Julie Mihaly were stolen from the Diego Rivera Gallery. In November several paintings were taken from the downstairs studios. It is time we stand together and show the respect for one anothers work that all of that work deserves. Please be on the lookout for people carrying artwork around that does not belong to them.

Sincerely,

Mark Van Proyen
Co-Chairman, Student
Exhibitions Committee

Jackson Pollock drawings in February exhibit
65 selected drawings by Jackson Pollock will go on display in the lower gallery at Maxwell Galleries, 551 Sutter Street, on Feb. 3. The drawings, all from the period of the late 1930's are figurative abstracts in lead pencil, colored pencil or a combination of the two.

Exhibition remains at the gallery through March 1. Gallery hours, Tuesday through Saturday, 9:30-5:15 p.m., and by appointment.

Financial Aid, 1976-1977
Financial aid packets are now available for the 1976-1977 academic year from the Financial Aid Office. Students are reminded that the deadline for returning application forms is **April 1, 1976.**

Unique opportunity offered by Carrara Academy of Art in Bergamo, Northern Italy to 10 American arts students. "Walls and Windows." A course in Fresco painting, Glass Mosaics, and Fired Stained Glass. The course in mural painting includes "strappo e riporto" (the delicate art of removing ancient fresco murals from the walls of which they are a part for restoration, relocation, and preservation). Program lasts approximately 4 to 5 weeks, starting Mar. or April 1976. Students and traveling faculty live at Villa Mont'Albano, an 18th century country villa set among 100 acres of vineyard high atop a hill at the base of the Alps. Cost of program $1400 per student. Faculty or individuals interested in participating should write to The Institute for Human Environment, 221 Caledonia, Sausalito, CA, or telephone 415;332-4032 (contact Sherwood Steele for information).

Master Paintings from Leningrad to have extended hours and special group arrangements. An unprecedented exhibition of treasured paintings from two of the Soviet Union's most renowned museums will be at the California Palace of the Legion of Honor from March 27 - May 9, 1976. Entitled "Master Paintings from the Hermitage and the State Russian Museum, Leningrad," the exhibition has forty-three masterpieces of Western European and Russian painting.

Included are such supreme works as Caravaggio's "The Lute Player," Rembrandt's "Saskia as Flora" and Fragonard's "The Stolen Kiss."

Extended hours and special group arrangements have been planned for this exhibition. Hours for general public 10 a.m. to 10 p.m. Saturday, Sunday and Monday. 10 a.m. to 5 p.m. Tuesday, Wednesday, Thursday and Friday, with no one admitted in the last hour. Schools and other qualified groups may make reservations for 9 a.m. Monday-Friday by calling the Programming Office at 558-2881. To be admitted without waiting in line, all eligible groups must make reservations.

Admission $1 adults 18 to 65; 50¢ youths 12 to 18 and seniors 65 and over. These charges are in addition to the usual fee for entrance to the museum of 75¢ for adults and 25¢ for youths; children, seniors and members of The Museum Society free.

To: Everyone
From: Student Exhibitions Committee

Re: Diego Rivera Gallery / Spring, 1976 Schedule

I. January 12 - January 30
Elenore MacMakin, Julie Mihaly, Charles Rachlin
Opening: January 23

II. February 2 - February 20
Ross Weber, Loren Davies
Opening: February 6

III. February 23 - March 12
Phil Marshall, Nancy Frank, Ward Fleming
Opening: February 27

IV. March 15 - April 2
Tom Patton, Susan Brodie, Mimi Plumb

V. April 5 - April 23
Jose Bustos, Richard Godfrey
VIDEO ANTHOLOGY -- curated by Peggy Ingals, Andrew Chambers

VI. April 26 - May 15
(1) Space Reserved: Spring Show
(2) Theme Show: curated by Executive Committee representing all departments and at least 12 artists.

Note: If there are any questions or complaints please contact Mark Van Proyen or Eleanor Glickman, or leave note in the Diego Rivera Gallery mailbox.

The Staff - Why we wor

I walked into the sunny Spanish-style patio of the San Francisco Art Institute for the first time one Saturday and they closed the doors behind me. The San Francisco Models Guild was doing a special performance--music and dancing--naked bodies in motion around a bubble-filled fountain, circled by students drawing and painting away. It was beautiful. I was inspired and sat down in the sun with my drawing book. That was in the mid-60's. I was a student at UC Davis. I returned occasionally for shows and openings and my interest increased with each visit.

Six years later, broke and desperate for a job, I had the opportunity to apply for the full-time position of admissions secretary here at SFAI. Although the motivating force was economic survival, I was happy to be hired and to become a part of the Institute where I had seen so much visual and creative freedom. The students and faculty who represented a wide cross-section of social and cultural values were united by an intense commitment to artistic investigation and exploration. It seemed like a ripe environment for my own artistic growth, since I had tucked that aside at the University for academic pursuits.

Soon I was taking classes--painting, art history, drawing--and eventually got into photography where I felt my limited spare time was best put to use. That was almost four years ago and I'm still here for the same reasons. It's a job, yes, and much more. I have been fulfilled in my work here because I have had an opportunity to expand my consciousness and to develop potentials I was not even aware I had. I feel my artistic growth has, in turn, increased my ability to serve the students as an admissions officer and to discuss all aspects of the Art Institute with applicants.

My heart is really in this school and I hope the school will continue to provide that warm, loose, open, and stimulating environment which first attracted me.

--Lynn Mueller
Admissions Officer

I'm a clerk in the Library's Catalog Department. What that means, basically, is that I do most of the typing on the cards that go into the card catalog. Every new book that the library acquires passes through my hands on its way to the shelf. This makes my work very interesting, as well as educational.

I moved to California from Ohio in June, mainly out of sheer wanderlust. I come from a family of artists; and at Antioch College I did some film and radio. . .but I'm really a Library Junkie. I started hanging around libraries in elementary school, and I haven't been able to stay away from them since. I love books, and on top of that I'm a compulsive cataloguer-organizer. If I wasn't corralled in a library somewhere I'd probably be begging my friends to let me convert their bookshelves to the Dewey Decimal system. In short, I'm very happy with my job here at the Art Institute.

--Stephanie Boris

I'm a 7-1/2 year veteran library worker--at the Cleveland Museum of Art, the Butte County Library (Northern California), and the last 2-1/2 years at the Art Institute. I came to the Art Institute to help build a library which would be a first class library FOR the students/faculty/staff.

My interests. . .I'm co-chairperson of Bay Area SRRT (affiliated with the American Library Association). We are the watchdogs of the library profession; we have worked on programs as varied as video, prison services and grantsmaship, as well as support librarians, with both $ and energy, in community information services and the UFW. I am active in the Women Library Workers which is primarily concerned with affirmative action and feminist issues. I'm a doctoral student at UCB in systems analysis, and I've just published a bibliography on grantsmanship (Glide Publications).

--Nancy Elnor

I came to the Art Institute in August 1972 and graduated in photo in August 1974. I've been managing the darkrooms and coordinating the affairs of the photo lab for about one year now. I work in close cooperation with the chairperson, Jack Fulton, to maintain what is already there and make improvements and changes as they are needed.

--Joel Sackett

I work here because it's the only legal job I can hold in the United States, being on a student visa. I am currently working on completing a portfolio for graduation in the printmaking master's program.

Why I took this job, besides the fact of legality, is a different story. My interst being in printmaking, I felt I could do a good job in maintaining the smooth day-to-day running of the department. On top of that, I got involved in lots of projects and supplementary things that I take responsibility for in and around the department. Working conditions are generally good for me around here, although money isn't great, it's kind of sufficient. . .

How I feel about working here is even another thing; I guess I share with a lot of other staff members the same kind of aggravations and the same kind of good feelings about working in this rich and complex community. In a way, all that's just talk, bla bla bla; all in all, I guess I love it and I'm not looking forward to leaving it. It's a great place for growth and new ideas.

--Pierre Fraser
Printmaking Assistant
not technician, manager



Originally I studied part-time at Otis Art Institute in Los Angeles and then ventured to Europe for a while. I came back strongly desiring to absorb myself into my painting.

September '72, at the age of 18, I entered SFAI as a full-time painting student. At first it was not easy. The pace was fast and high, I needed feedback. I'm not into SFAI's stronghold of Abstract Expressionism. . .I'm a realist. After a time I found the feedback and learned how to deal with my art work.

Then my money ran out. But I had already found the "spirit of SFAI." I wanted to stay. I felt the freedom of SFAI's past, and knew I wanted the freedom of the present. The spirit has challenged my goals and strengthened my own spirit.

At first I worked on the maintenance crew, mail room, and lunch hours in the reception office, besides going to classes full-time.

Finally I had a chance in May '74 to become the receptionist, with the benefit of free classes (which really solved my money for education problem). I continued taking classes at night. Then in July '74 my paintings were shown in the Diego Rivera Gallery. My hours are demanding. It's difficult to work all day and then try to be creative by night. But, it's been worth it, learning a different kind of discipline. This is my last semester, I graduate in May. I've seen SFAI by 2 sides, as a student, as a staff member. I feel I'm lucky in that sense.

--Valerie Laven,
Receptionist

I like to sing, play the piano, and dance. At the Art Institute I like to watch the ships sail in the Bay; the goldfish swim in the fish pond; and the people come and go.

--Candy Hedberg

I have been working at the Art Institute since May of 1970. I have had many different jobs, and have learned a great deal about the functioning of the school. I am a staff member now because I feel that the people I work with, the structure of the school, and the job itself has allowed me to grow and learn. I think that the staff members here are far more independent and sure of themselves, and much more mature than a great majority of people I have worked with at other jobs in the community. I have rarely been subjected to gameplaying, had to put up with other's biases or been involved with pressures of job competition. I have been accepted as an individual with experience and qualities in certain areas despite age, sex, religion and/or race.

I would like to see the school continue as it has, as it is an important resource center, and source of art and art-related information to the community. It would be a shame to see it restrict the staff, faculty and students, and hence the public, to defined and regimented channels of creative output and input. Without this, I wouldn't be able to reach as high a level of self fulfillment as I feel I am capable of, nor would the *family*. It is pretty much an accepted fact that our role as staff members here is secondary--or lower. Our own interests need to be fed and the job pays for the food. It's nice, however, to work at a place that deals with aspects of my own interests.

I originally came to the Art Institute as an undergraduate student in the fall of 1967. I received my BFA in painting in December, 1972. During this time I worked in the library, the cafeteria, the store, the receptionist's office, the gallery, and the registrar's office. Since my graduation I have worked as the slide person in the library; done statistics in the registrar's office; and managed the World Studies department and office.

At present I am working towards my MA in Creative Arts at San Francisco State University--in the Creative Arts Interdisciplinary program. I paint with dyes onto fabric and make from this fabric quilts, hangings, etc. In the recent past I have produced and enacted a performance piece related to the quilting process. My interests, naturally, revolve around the arts and crafts necessary in maintaining my creative energy. I am at present trying to get my work shown and published in books.

--Merrylee Smith

I was born and grew up in Brooklyn. I came to the Art Institute for a full-time job after having received an MA in literature from Washington University, St. Louis, where I also taught composition and creative writing. I knew I was in the right place when I came here because everyone was about my age and because I knew I could wear dungarees on the job.

In a sense, I think I would prefer to always be a full-time student, although not in art specifically, as I have absolutely no visual sense whatsoever. Right now I am committed

work at the Art Institute

to working out of both the desire for that kind of experience and financial necessity. I probably couldn't work anywhere besides a place like this, especially as my specific job allows me to combine my verbal ability and whatever I can learn about the contemporary art scene (I write press material and work on other school publications). The Art Institute, besides letting me walk around outside between the offices and the galleries, etc., and look at the views and breathe the air and letting me sit near a wide-open doorway facing the courtyard and the fish pond, also lets me continue learning--both by taking classes, and also simply by being here.

--Linda Dackman

My reasons for working at the Art Institute? The joy of knowing fourteen years of students and faculty; the joy of walking through "these hallowed halls"; the joy of running my fingers through the box after box of old documents of SFAI history; the joy of being here now.

I have taken classes in painting, printmaking, ceramics, sculpture and photography. (At this rate I should receive my BFA in 1990). Previous study has included voice, violin and composition; classes in poetry, astrology and various other unrelated subjects. I have worked in theater--acting (badly), lights/sound, etc; I have appeared in films by Curt McDowell and George Kuchar; sung at Grace Cathedral and others; and many other things (I have done) too unimportant to mention.

I spent the Beatnik years in Los Angeles hanging out in coffee houses and the Hippy years hanging out at SFAI.

Currently I'm collecting, filing and acquiring information about the history of the school (since 1871). I recently wrote a short history that is being used by the San Francisco Landmark Board--we are attempting to have the old school building designated a landmark. Someday, perhaps, all this information will fall together into a complete history of SFAI.

--Harry Mulford
Library Assistant

I'm here as a staff member of the San Francisco Art Institute because I enjoy my job, the working environment, and the exposure to different forms of art all around me.

I first became involved with the Institute back in 1970 when I enrolled as a student. I visited the campus before entering and found it to be a very stimulating environment for me to continue my studies in the area of photography. During my three years here as a student I not only became very involved in my art, but also became involved in student activities. In 1971, the SFA EYE was started and I worked as editor on that paper till I graduated in 1973. The EYE is a very important publication informing the students as to what is going and and I enjoyed working on it.

After graduating in 1973, I started working in the Admissions office and in February 1974 I became a full-time staff member. I find my job very rewarding in that I am able to serve students, travel, and also continue my growth in photography.

Another reason, probably the most important, why I am here is that I believe in the (artistic freedom) Philosophy of the Institute and wish to convey this to others--if this Philosophy changed, I believe I would not be able to represent the San Francisco Art Institute.

--Rance Haig
Field Admissions Rep.

The field of art has always been my main interest. I was graduated from Mills College as an art major at which time I was especially interested in painting. My Master of Art was also received from Mills College in Ancient Arts of China.

Subsequently, I taught at Mills, the Art of the Far East, Siberian Steppes and Migratory Tribes and Art of the Pacific Circle. I also taught weaving. I continue my interests both in textile arts and the Orient. My latest and present research, however, concerns the life and work of a California painter, Joseph Lee. He is a painter who probably appealed to me because of his primitive/sophisticated style.

I have been at SFAI since July 1, 1969 in my present position though with a variety of titles and as administrative assistant to the Director until his retirment last June.

Prior to coming to this college, I was curator of the California Hi torical Society and for a number of years Academic Dean in charge of Admissions and Records at California College of Arts and Crafts.

--Alice Erskine

I am fulfilling my destiny. . . . . !

I was hired just last summer to assist the Director of Institutional Development, but have known the Art Institute for many years. (We used to picnic in the back garden before the new building existed.) I love working at the Institute for the intellectual stimulation and creative atmosphere that are its ambiance, and for the spirit of freedom that it upholds.

Previously I worked for the Sierra Club and in executive secretary and personnel functions for the downtown business community. I live in the neighborhood with my artist husband (a painter) and teenage son. An avid mountaineer and conservationist, Im working for the passage of the Nuclear Initiative on the June ballot and building a cabin in Mendocino County. (B.A., UCLA English Lit. major, Psychology, minor.)

--Alice Eckart

I have been at SFAI since 1972. I was a student until 1975 when I graduated. I began working here in the gallery a year before graduation, and have continued to work here as a staff member.

I have always cared for the Art Institute because I found it to be an absolutely unique environment. As a student I found it challenging to be working within a situation which seemingly posessed few restrictions. In retrospect I can now realize my personal growth as an artist during my studies here. The attitudes and influences that I felt here helped me to grow and develop further as an artist.

One aspect of the Institute that I appreciated was the staff member's involvement with the school. Most staff members didn't consider the Institute simply a 'job'. Staff members took many classes and came to openings and other school functions; they always were available, in their office, class or whatever. Also I felt it unique that staff people had graduated and stayed here. Obviously they felt something extraordinary here too.

The recent events here I feel will help us in many ways. We now have an opportunity to redefine our goals and objectives. I believe now, more than ever, is a time to strive for our ideals. The Art Institute is a very special place -- and it's the people here that make it so.

Sharron Golden

I've been associated with the Institute for about 10 years, first as the wife of a student, then as Fred Martin's secretary for a couple of years, finally as a student myself. After getting a BFA in painting, and after a year of "independent study" down in the financial district, I returned to the school as Arnold's secretary. (So how was I to know?)

I really wanted to get back here. I felt it meant the resumption of my real life, of what mattered to me. I wanted to be in a place where the art thing could happen again.

A person comes to this place hoping to learn something about art. It's strange the form that the learning has taken for me this time. All the turmoil of last semester somehow has taught me a lot about art, something to do with getting on to myself, following my instincts. I heard a lot about this in my painting classes. They'd say, "You tell us what's happening with your work. You make the definitions. When you can tell us what's happening, then you're beginning to understand what it's all about."

Whatever this elusive thing is that art is, people are encouraged to find it here for themselves. We're encouraged in our process of discovery, an unfolding of ourselves. Even the thing itself, the school, is something that we create by what we do and what we struggle for. I value that. I wouldn't want anybody to mess with it.

--Wendy Mascaro



BASKETBALL TEAM! AND VOLLEYBALL!

All persons interested in forming a basketball and volleyball team to play CCAC — leave your name and phone number in the Student Senate Box.

DWN ← NMO ← DWN ←

My resignation as Editor of the Eye coincides with the completion of this issue.

I wish to thank all those who have contributed their time, energy and money over the past 6 months.

Lawrence Andrews will be the new Editor and I would like to encourage people to continue making contributions. We have been able to explain to many people what we are and what we aren't in the last 6 issues. The Eye is our voice in the art community and we should continue to use it as best we can.

--Howard Petrick

UP ← dN ← UP ←



letters to the editor

'as Lao Tzo once said.....'

Jan. 15, 1976

To the Eye & SFAI Students,

I have been listening to what students, faculty members, Artist committee members, the Eye and looking around the school myself to feel what is really going on, and there is nothing ON.

Because of Herstand, Herstand has taken the wheel without the consent and direction of the students, faculty, and members of the SFAI needs. He has no Idea of what leadership is about. As Lao Tzo once said, a leader is best when people barely know that he exists, not so good when people obey and acclaim him, worst when they despise him, fail to honor people --- they fail to honor you.

But of a good leader, who talks little, when his work is done, his aim fulfilled, they will say, we did this ourselves.

I must say the SPIRIT is not only alive, but I think Herstand has stepped on its tail, which surely means, a repercussion out the door.

Long Lives The Spirit

Al Wong

'vegetarian?'

Editor:

What is a hamburger?
Do I want a studio hamburger?
Do I want a Long Range hamburger?
Am I a vegetarian?
Do I need to know these things to make art.

O'B

'end of everything'

To the Eye

Its midnight and I can't get it out of my head how unexpected the atmosphere was at the noon rally. So subdued. I guess I expected a feeling of victory and found myself instead at a great masquerade, a face saving. Like I remember from courtrooms, where the real meat of a decision is worked out in chambers then formally enacted in public. But this time it wasn't the same. Because we were the meat of the decision. The trustees were telling us what we already knew. It took them all this time to figure out what had already happened. We insisted on it.

What bothers me was how it all came to feel like the end of something. The end of a long struggle, fairly concluded, 'now get back to work'. But if that was the end of anything, it was the end of everything.

I keep thinking of beginnings. Of how for the first time we defined ourselves as a group. That's something. How we've assumed the form of a community. That 's even more. A few people expressed it --- a call for study and participation in future school policy.

What about the 'urban arts' program someone asked. Well , what about it? Its now up to us more than ever before to define just who we are. If anything, that's what this whole affair has been about. I'm kind of interested though, in how long it takes for all those noses to begin facing the walls again.

--Steven Hurwitz

'why not'

Editor:

Why can't the workers in the Diego Rivera gallery receive hourly wages? They work at a **job**. It would be incentive for more people to become involved with the gallery. People around the school are already being paid for doing **totally** outrageous bullshit. Why not have **valuable** work experience rewarded by more than just that?

--Terry Oestreicher
Painting

continued on next page

'events at san francisco getting so out of hand'

Dear Editor:

Having read the various accounts of the battle of "Russian Hill" in recent editions of the Eye, the Chronicle, and the New York Times, I'd like to offer some comment.

I worked for four years as dean of students with Mr. Herstand when he was president of our college here in Minneapolis. We worked together and fought together--sometimes for each other and sometimes against. Arnold was always pretty much out front with what was on his mind, agree with it or disagree. His messages were not always easy to swallow and many of his quotes became local jokes. But he also did a lot of good things for this college, and some bad (don't we all!).

It really seems unfortunate for all concerned that events at San Francisco have gotten so out of hand. Students will ultimately suffer for this more than anyone else, for it appears that the Institute has simply decided to self-destruct.

From a distance, I get the uneasy feeling that there's more to the Frisco scene than meets the eye or, for that matter, meets the students' eyes. Could it be that students are being used (to use an undercover Watergate expression) to execute the plots of somebody else; Is Arnold simply the self-evident scapegoat of something that has not yet surfaced; Is a melodrama being staged in hopes of fooling a too willing audience;

Who shall really conquer Russian Hill?

Robert E. Hankey
Dean of Students
Minneapolis College of
Art and Design

A couple of days after the above letter was received, we received a number of copies of leaflets that were put out by artists at the Minneapolis College of Art and Design. We don't know the exact date of the following leaflet, but it appears that it was done during the time that Arnold Herstand was President there. We feel it serves as an adequate answer to Dean Hankey.

--Ed.

THE SPIDER'S SPECIAL AWARD FOR EXCEPTIONAL ACHIEVEMENT IN CONTEMPT FOR

ART

To: **ARNOLD HERSTAND**
Champion of Banality

The growth of human knowledge is caused and depends on the great insights of extraordinary individuals. These archetypal persons have the ability to see their world in a new way. Psychologists call this cognitive restructuring or the "Aha phenomena". It was exemplified by Freud's conception of the unconscious, Einstein's ideas about time, etc. But now you Arnold Herstand have joined the ranks of these great men. Transcending peers, society and environment you have organised facts in a totally new and unique way--a complete revamping of a now outmoded way of thought. The following statement and all it broadly implies, soars us all to wonderful new heights of spiritual and aesthetic insight, nay, revelation. . .

"MICHEALANGELO DID ADVERTISEMENTS FOR GOD"

Mr. Herstand you've shot your wad. Alas, most of the tears shed at your departure will be those of joy. We you leave behind hopefully pray that in the wake of the aesthetic, ethical and administrative chaos you've wrought a miasma of paranoia, subterfuge, and insipidity will blow out of our hallowed halls. And that through the aegis of Dr. Stein, the trusties, faculty and students the legacy of you and your pitifull allies will be stillborn and MCAD will not become a mickey mouse technical school but will be reborn into an ever stronger bastion of artistic integrity. **All credit for whatever is now worthwhile at the college must go to the dedication of committed students and faculty.**

★★★★★★★★★★



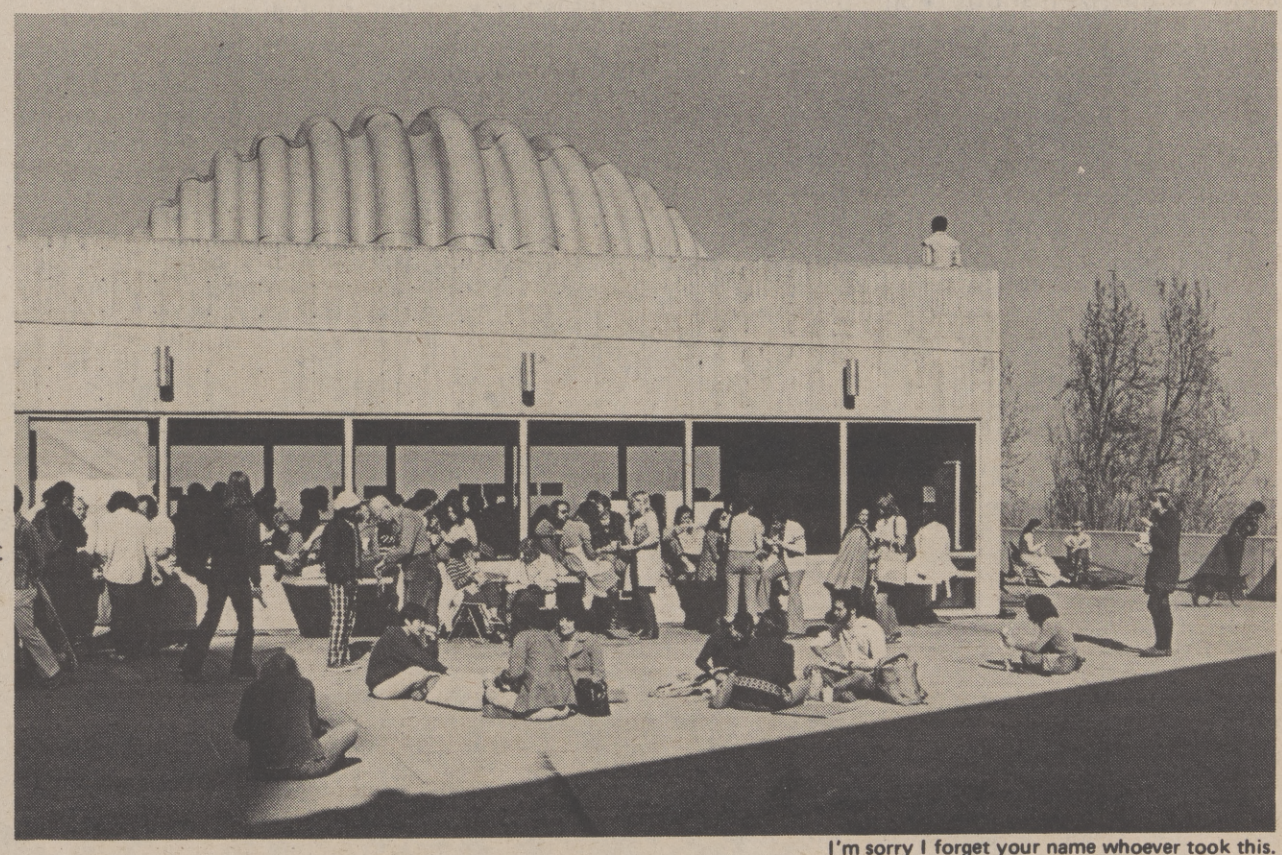
Photo by Mark L. Ferrell



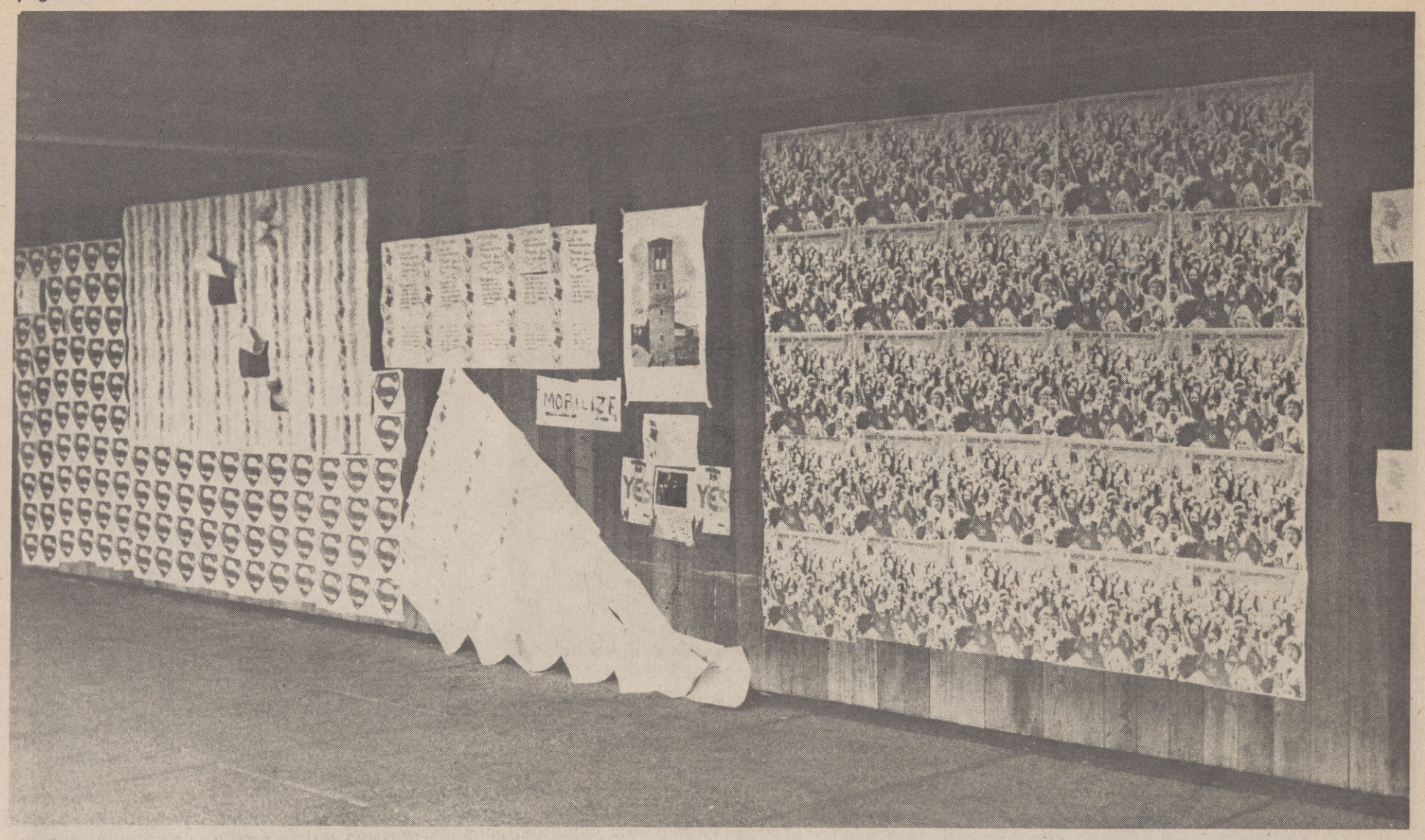
Photo by Mark L. Ferrell



Photo by Mark L. Ferrell



I'm sorry I forget your name whoever took this.



answered.

Throughout the summer and fall of 1975, questions continued to grow in the minds of students and faculty. In November, two open forums were held with the student body and members of the administration. The forums made it apparent that the direction of the SFAI as perceived by the administration, and the direction of the SFAI as perceived by the students, faculty and staff, was indeed different.

The student trustees then presented two petitions to the student body. The first petition called for the resignation of the President of the SFAI, the second called for a rewriting of the By-Laws by a committee formed from all constituencies of the Art Institute. The vote on the resignation petition was 570 yes, 4 no. The vote on the By-Laws petition was 585 yes, 1 no. (Note: Between the Board meeting on December 16th and the semester ending on December 19th, approximately 30 more yes votes were cast by students, bringing total votes to over 600.)

At the same time that students were signing petitions, the faculty and staff were having meetings and voicing their concerns. Because both groups had their own specific grievances with the administration, they each decided to present the Board with their own statements rather than merely supporting the student petitions. This signified both the uniqueness of the constituencies and the cohesion of a belief amongst the various constituencies in what the direction of the Art Institute should be.

All three constituencies' statements and petitions were presented to the Board of Trustees on December 16, 1975. The Board then voted to form a special Ad Hoc Committee to investigate the issues raised by the students, faculty and staff and to advise the Board of necessary actions.

While the Board was meeting, the student body was having a rally in anticipation of the Board's decision. When it was announced to the student body that the Board had voted to form an Ad Hoc Committee in lieu of a decision that day, the students then voted to cancel pre-registration for spring semester 1976 which was also scheduled to take place on Dec. 16, 1975. The Dean of the College was asked by the student body to cancel preregistration. This was done.

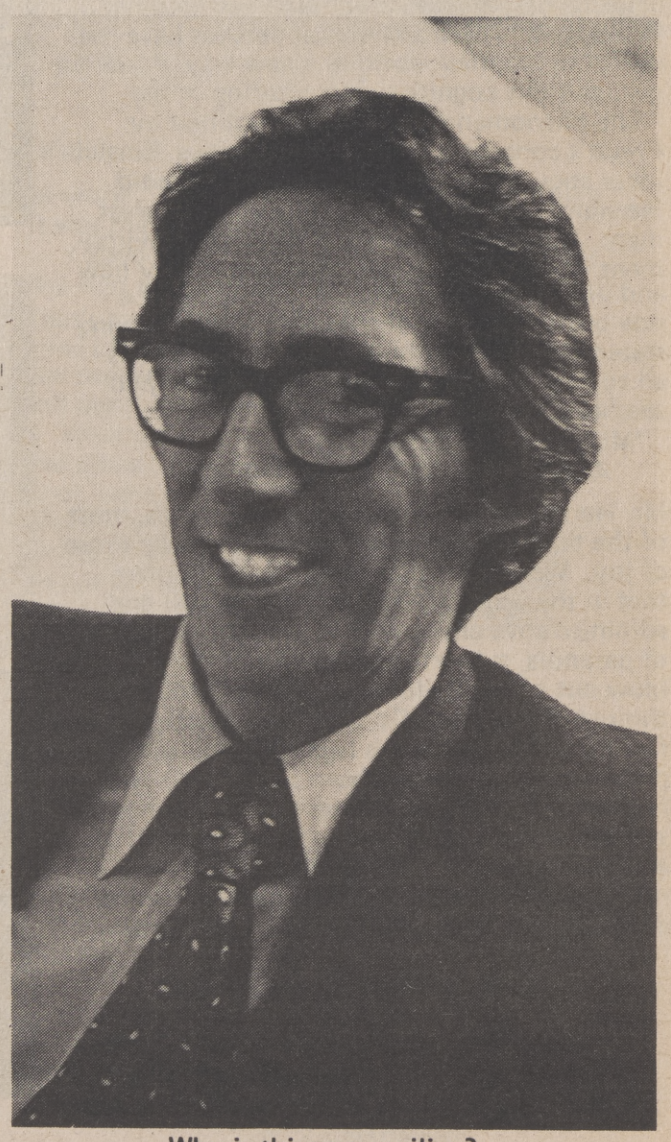
The Ad Hoc Committee, consisting of 2 student trustees, 1 faculty trustee, 1 artists committee trustee, and 4 general trustees, had its first meeting at the conclusion of the Board meeting. It continued to meet that week and on succeeding weeks throughout the holiday semester break. It sought and listened to many hours of testimony from all constituencies: numerous individuals testified to the committee on the six student charges; the six faculty chairmen spoke to the committee on their concerns; the staff met and voted representatives to prepare a statement of their position for the committee; other groups in the Art Institute family--the Women's Board and the Artists Committee--had special meetings to discuss their positions which were in turn then presented to the Ad Hoc Committee; all of the top Executive Staff appeared or presented statements to the committee; the Chairperson of the Board appeared and also two administrators from other UICA schools--John Lottes from Kansas City Art Institute (who is presently visiting the Art Institute on the accreditation team) and Don Irving from the School of the Art Institute of Chicago. In all, the committee compiled close to 1500 pages of testimony.

Registration for spring semester 1976 was scheduled to begin on January 23th. The committee had not at that time made its final deliberations and at another student rally the students voted to boycott registration. Through the week, only about 100 students registered. This represented another incredible show of cohesiveness.

On January 20, 1976, both the Ad Hoc Committee report and the resignation of Arnold Herstand were presented to the Board of Trustees of the San Francisco Art Institute. (Note, both of these reports are presented on the front page of this issue.)



Photo by Stanley Greene



Why is this man smiling?